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The Kamasutra

The Original Sanskrit
Vatsyayana

An English Translation
Lars Martin Fosse

The
Kamasutra

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An English Translation
Lars Martin Fosse

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Loretta stirs the drink.

To Ruth
for her patience, love and kindness

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Introduction

BOTH JUICY and exceedingly dry, sensitive and cynical, ahead of its time and appallingly retrograde, the *Kamasutra* is the most famous guide to sensual pleasure ever written—indeed, one of the most notorious books in the history of the world. Its acute insights into human nature are still relevant today.

While previous publishers typically either stole the word “Kamasutra” and slapped it on a book of modern photographs, or neglected to include the original Sanskrit, or reprinted an old, faulty translation (or introduced a new, faulty translation), or included reproductions of miniatures made more than a millennium after the text was composed, YogaVidya.com and I have labored mightily to create a proper edition. It includes the original Sanskrit typeset in Devanagari, a new, accurate and readable English translation, and illustrations using period clothing, jewelry, and settings that actually correspond to what is described in the text.

Composed in northern India in the third or fourth century CE at the beginning of the Gupta Empire, the apex of India’s classical civilization, the *Kamasutra* is the oldest existing Indian text about pleasure. It was a handbook for the urbane man of culture, courtesans, and upper-class women. Painting a vivid picture of life in India, its ideas permeated classical literature. It is a digest of several older works, which in turn were said to draw from a large work by an attendant of the god Shiva, implying a divine origin.

Vatsyayana does not present himself as the original author, but rather one who reorganizes and edits the work of others. He also offers his own arguments and views, positioning himself as the final authority on a number of issues. Surprisingly pragmatic and mostly amoral, Vatsyayana comes to the defense of eroticism and discreetly pokes fun at the ascetics. We know nothing about him. Like so many ancient authors, he vanishes in the mists of time. Only his name remains, perhaps legendary.

A detailed summary of the book can be found in the opening chapter, so I won't repeat that information here. But knowing a few things now will make this book easier to follow.

A distinctive feature of the *Kamasutra* is its classification of men and women according to the size of their genitals so couples can combine for maximum pleasure. Positions that work well for couples of equal size may not be as good for couples of unequal size. Several positions try to accommodate unequal sizes by achieving a tight fit by other means, such as using the thighs to produce a good squeeze.

Small, medium, and large genitals go together in different combinations, or unions. The best unions are small with small, medium with medium, and large with large. Union with one size larger or smaller is high or low; union with two sizes larger or smaller is very high or very low.

The genital sizes and their combinations are as follows:

Man	Woman	Union
Hare	Doe	Equal
Bull	Mare	Equal
Stallion	Elephant cow	Equal
Hare	Mare	Low
Bull	Elephant cow	Low
Bull	Doe	High
Stallion	Mare	High
Hare	Elephant cow	Very low
Stallion	Doe	Very high

Another notable feature of the text is the “third nature,” which includes everyone who is neither a heterosexual male nor a heterosexual female. While imposing modern categories on ancient phenomena is fraught with difficulties, we can say in the most general terms that, in the *Kamasutra*, the third nature is primarily composed of biological males engaging in a wide variety of non-heterosexual behaviors. It gives a vivid impression of gay men’s life in classical India.

You may be shocked at the abundance of biting, scratching, and slapping. Slapping causes passionate moaning and screaming on the part of the woman. The point is probably to stimulate the brain’s production of endorphins, which increases sexual ecstasy, just as it does in religious ecstasies.

The age of marriage throughout the ancient world, with its short life spans, was lower than it is today. This explains why the man is told to engage in childish pastimes to win his bride’s confidence. Kind and considerate treatment was meant to create a secure emotional basis for the marriage and a reliable wife who would not reject sex or prefer other men.

Prostitution was very much a part of the entertainment industry of the day. Courtesans lived in a special quarter of the city, either independently or financed by the king. Although roundly condemned by the clergy, courtesans were immensely popular and admired, just like modern celebrities. Indian kings, like their European counterparts, invested in and taxed prostitution—with excellent returns. Since prostitutes were an economic asset, they had some legal protection, although they were otherwise regarded as beyond the pale of respectable society. Among themselves, they lived in a world of reversed status—the women were the most important persons, usually supervised by a stone-hearted older woman, or “mother,” who ran the business. Men had no status and no authority.

Lastly, you may be astonished by the vast amount of intrigue, drama, and suspense. Penetrating another man’s harem and having

sex with his wives was dangerous for all involved. Nevertheless, both harem women and other married women had many ways to get sexual satisfaction on the sly. Thus, the urbane man—from merchant to king—had to guard his women against the plots of other men, as well as against the plots of the women themselves and even of their servants. At the same time, he might engage in similar plots, having affairs with married women himself!

As for the structure of the book, the first thing to realize is that it is a sutra text, characterized by highly condensed, almost inaccessible technical language stripped of every unnecessary syllable to ease memorization. (Sutra literally means “a thread” in the sense of a clue or a guide. For a more detailed interpretation, a reader relied on a guru, a commentary, or both.) The editors grouped the individual, numbered threads into paragraphs, but left the numbering unchanged. We left the translation unnumbered to avoid clutter. Some external sandhis were left unmade to help a Sanskrit reader decipher this very difficult text and to reduce hyphenation. In addition to the sutras, there are little groups of verses, typically at the end of a section or chapter, distinguished typographically in the Sanskrit as two separate lines of text. Sometimes they are introduced in the translation with a phrase like “And there are these verses about this” and sometimes not.

Due to its ancient and layered origin, the text has two organizing structures, chapters and sections, running in parallel, which we’ve retained and merged into a modern hierarchy with modern nomenclature. We have followed the traditional practice of pulling chapter and section titles from the colophons, those delightfully flowery sentences that bring each chapter to a satisfying close. Some chapter titles were abbreviated and/or made general enough to describe the entire chapter—check the colophons for the original, unabbreviated titles. The seven parts and their titles are as they were in the original.

I worked hard to make an accurate translation of just the *Kamasutra* itself. More specifically, I resisted the urge to pad the

translation with material from Yashodhara's commentary, which is almost a thousand years removed from Vatsyayana's text. I profited from the fine translations of Richard Schmidt, Klaus Mylius, and Wendy Doniger & Sudhir Kakar. Readers interested in the history of the text may enjoy James McConnachie's *The Book of Love: The Story of the Kamasutra*.

In the end, what can we make of the *Kamasutra*?

It contains appalling practices and attitudes—literally too numerous to mention here—that could get you injured, renounced, imprisoned, abandoned, impoverished, or even killed. The cynicism that permeates the text could make you Machiavellian—or worse. Do not blindly use this book as a how-to manual.

On the plus side, it ascribes a deep, positive value to sex: it isn't simply for reproduction, sexual happiness matters, and it's important for one's physical and mental health. The freewheeling, amoral sexuality of the *Kamasutra* may go too far, but with the application of common sense and critical intelligence lovers may still benefit from its ancient wisdom.

The *Kamasutra* also gives a fascinating account of human psychology. In his discussion of harem intrigues, seductions, and liaisons, Vatsyayana brilliantly analyses the vulnerabilities and frailties of the human mind. This is where the *Kamasutra* is truly universal, since his analysis of human nature is still recognizable today anywhere in the world.

Perhaps, then, our challenge is to learn what we can without damaging who we are. Our relationships can benefit from knowing how the body, the mind, and the emotions work. One could even use this knowledge to find and nurture true love.

Part Two

Sexual Intercourse

प्रथमोऽध्यायः
Chapter One

Sexual Unions

Sexual Intercourse with Regard to Size, Endurance and Temperament

शशो वृषोऽश्व इति लिङ्गतो नायकविशेषाः । नायिका पुनर्मृगी
वड्वा हस्तिनी चेति ॥ २.१.१ ॥ तत्र सदृशसंप्रयोगे समरतानि
त्रीणि ॥ २ ॥

Lovers are differentiated as hare, bull, or stallion
according to the size of their sexual organ. As for lady
friends, they are defined as doe, mare, or elephant cow.
Thus, there are three equal sexual unions when there is
intercourse between similar partners.

विपर्ययेण विषमाणि षट् । विषमेष्वपि पुरुषाधिक्यं
चेदनन्तरसंप्रयोगे द्वे उच्चरते । व्यवहितमेकमुच्चतररतम् । विपर्यये
पुनर्द्वे नीचरते । व्यवहितमेकं नीचतररतं च । तेषु समानि श्रेष्ठानि ।
तरशब्दाङ्किते द्वे कनिष्ठे । शेषाणि मध्यमानि ॥ ३ ॥
साम्येऽप्युच्चाङ्कं नीचाङ्काज्यायः । इति प्रमाणतो नवरतानि ॥ ४ ॥

With permutations, there are six unequal genital combinations. When genitals of unequal size are combined and the man's is larger, there are two high unions with the combinations ordered stepwise. Noncontiguous sizes make a very high union. In the opposite case, there are two low unions, and noncontiguous sizes make a very low one. Among these, the equal unions are the best. The two unions marked by the comparative suffix *-tara* are the worst. The rest are middling.

यस्य संप्रयोगकाले प्रीतिरुदासीना वीर्यमल्पं क्षतानि च न सहते स
मन्दवेगः ॥ ५ ॥ तद्विपर्ययौ मध्यमचण्डवेगौ भवतः । तथा
नायिकापि ॥ ६ ॥ तत्रापि प्रमाणवदेव नवरतानि ॥ ७ ॥

A man has dull sexual energy if he is not sexually excited during intercourse, if he shows little virility, and if he cannot stand wounds. The average and the fierce sexual energies are the opposite of this. The same goes for the lady friend. Here, too, there are nine sexual unions, precisely as with genital size.

तद्वत्कालतोऽपि शीघ्रमध्यचिरकाला नायकाः ॥ ८ ॥ तत्र स्त्रियां
विवादः ॥ ९ ॥

In the same manner, lovers are quick, average, and long-lasting regarding endurance, but there is a dispute regarding the woman.

न स्त्री पुरुषवदेव भावमधिगच्छति ॥ १० ॥ सातत्यात्त्वस्याः
 पुरुषेण कण्डूतिरपनुद्यते ॥ ११ ॥ सा पुनराभिमानिकेन सुखेन
 संसृष्टा रसान्तरं जनयति तस्मिन्सुखबुद्धिरस्याः ॥ १२ ॥ पुरुष-
 प्रतीतेश्वानभिज्ञत्वात्कथं ते सुखमिति प्रष्टुमशक्यत्वात् ॥ १३ ॥

A woman does not reach orgasm just like a man. Her sexual itch is continually being removed by the man. But when she is suffused with a sensation of psychological pleasure, she produces a different feeling, and in this lies her perception of satisfaction. Because the man's perception of erotic joy is unknown as well, it is impossible to ask, "How does your satisfaction come about?"

कथमेतदुपलभ्यत इति चेत्पुरुषो हि रतिमधिगम्य स्वेच्छया
 विरमति न स्त्रियमपेक्षते न त्वेवं स्त्रीत्यौद्दालकिः ॥ १४ ॥

"How is this understood?" one may object. Because a man relaxes of his own accord when he has reached ecstasy, he does not show any consideration for the woman. But a woman is not like that, according to Auddalaki.

तत्रैतत्स्यात् । चिरवेगे नायके स्त्रियोऽनुरज्यन्ते शीघ्रवेगस्य
 भावमनासाद्यावसानेऽभ्यसूयिन्यो भवन्ति । तत्सर्वं
 भावप्राप्तेरप्राप्तेश्च लक्षणम् ॥ १५ ॥

Here one might object, "Women are fond of a lover with sexual staying power. They are unhappy if a man's sexual energy runs out and they have not reached climax. All this is a criterion for whether she has had an orgasm or not."

तच्च न । कण्डूतिप्रतीकारोऽपि हि दीर्घकालं प्रिय इति ।
एतदुपपद्यत एव । तस्मात्संदिग्धत्वादलक्षणमिति ॥ १६ ॥

But this is not so. For even scratching an itch feels pleasant for a long time. It is precisely the thing to do. Therefore, this is no criterion because it is uncertain.

संयोगे योषितः पुंसा कण्डूतिरपनुद्यते ।
तच्चाभिमानसंसृष्टं सुखमित्यभिधीयते ॥ १७ ॥

During intercourse a man removes a woman's sexual itch, and that, suffused with psychological pleasure, is called satisfaction.

सातत्याद्युवतिरारम्भात्प्रभृति भावमधिगच्छति । पुरुषः पुनरन्त
एव । एतदुपपन्नतरम् । नह्यसत्यां भावप्राप्तौ गर्भसंभव इति
बाभ्रवीयाः ॥ १८ ॥

A young woman reaches climax continually from the beginning, a man, however, only at the end. This is perfectly clear. For without an orgasm there will be no embryo, according to the followers of Babhravya.

तत्रापि तावेवाशङ्कापरिहारौ भूयः ॥ १९ ॥

But even here there are contradicting and supporting arguments.

तत्रैतत्स्यात्सातत्येन रसप्राप्तावारम्भकाले मध्यस्थचित्तता
नातिसहिष्णुता च । ततः क्रमेणाधिको रागयोगः शरीरे
निरपेक्षत्वमन्ते च विरामाभीप्सेत्येतदुपपन्नमिति ॥ २० ॥

Here one might object, “It is assumed that the woman experiences sensual pleasure continually, yet it is evident that, at the beginning, she is indifferent and has no endurance. Then, sexual passion and indifference to the body gradually increase, and at the end, she wants to stop.”

तच्च न । सामान्येऽपि भ्रान्तिसंस्कारे कुलालचक्रस्य भ्रमरकस्य वा
भ्रान्तावेव वर्तमानस्य प्रारम्भे मन्दवेगता ततश्च क्रमेण पूरणं वेग-
स्येत्युपपद्यते । धातुक्षयाच्च विरामाभीप्सेति । तस्मादनाक्षेपः ॥ २१ ॥

But this is not so. Even if a potter’s wheel or a spinning top starts to spin in the same manner, when they are spinning they are slow at the beginning, but then gradually pick up speed. This is perfectly clear. And the wish to stop is due to the loss of fluids. Therefore, this is not a relevant objection.

सुरतान्ते सुखं पुंसां स्त्रीणां तु सततं सुखम् ।
धातुक्षयनिमित्ता च विरामेच्छोपजायते ॥ २२ ॥

Men’s pleasure comes at the end of the sexual act, whereas the pleasure of women is continuous, and the wish to stop is due to the loss of fluids.

तस्मात्पुरुषवदेव योषितोऽपि रसव्यक्तिर्द्रष्टव्या ॥ २३ ॥
 कथं हि समानायामेवाकृतावेकार्थमभिप्रपन्नयोः कार्यवैलक्षण्यं
 स्यात् ॥ २४ ॥ उपायवैलक्षण्यादभिमानवैलक्षण्याच्च ॥ २५ ॥

Therefore, the manifestation of a woman's genital fluids is also visible, just like that of a man. For how could there be a different result when both belong to precisely the same species and attain the same objective? It is because of the difference in approach and the difference in psychology.

कथमुपायवैलक्षण्यं तु सर्गात् । कर्ता हि पुरुषोऽधिकरणं युवतिः ।
 अन्यथा हि कर्ता क्रियां प्रतिपद्यतेऽन्यथा चाधारः ।
 तस्माद्धोपायवैलक्षण्यात्सर्गादभिमानवैलक्षण्यमपि भवति ।
 अभियोक्ताहमिति पुरुषोऽनुरज्यते । अभियुक्ताहमनेनेति
 युवतिरिति वात्स्यायनः ॥ २६ ॥

But why is there a difference in approach? It is due to nature, namely, the man is the active part and the young woman is a passive receptacle. For the active part performs an action in one way, a receptacle in another. And because of this difference in approach caused by nature, there is also a difference in psychology. The man is satisfied thinking, "I am the attacker." The woman thinks, "I am being attacked." Thus according to Vatsyayana.

तत्रैतत्स्यादुपायवैलक्षण्यवदेव हि कार्यवैलक्षण्यमपि कस्मान्न
 स्यादिति । तच्च न । हेतुमुपायवैलक्षण्यम् । तत्र

कर्त्राधारयोर्भिन्नलक्षणत्वादहेतुमत्कार्यवैलक्षण्यमन्याय्यं स्यात् ।
आकृतेरभेदादिति ॥ २७ ॥

Here one might object, “Why shouldn’t the result be different when the approach is different?” But this is not so. The difference in approach has a cause, namely that the characteristics of the active and passive parts are different in this matter. A difference in result without a cause would be illogical, because they belong to the same species.

तत्रैतत्स्यात् । संहत्य कारकैरेकोऽर्थोऽभिनिर्वर्त्यते ।
पृथक्पृथक्स्वार्थसाधकौ पुनरिमौ तदयुक्तमिति ॥ २८ ॥

Here one might object, “When combined, causal factors accomplish one and the same goal. But these two people reach their own goals separately. Thus, this objection is inappropriate.”

तच्च न । युगपदनेकार्थसिद्धिरपि दृश्यते । यथा मेषयोरभिघाते
कपित्थयोर्भेदे मल्लयोर्युद्ध इति । न तत्र कारकभेद इति चेदिहापि न
वस्तुभेद इति । उपायवैलक्षण्यं तु सर्गादिति तदभिहितं पुरस्तात् ।
तेनोभयोरपि सदृशी सुखप्रतिपत्तिरिति ॥ २९ ॥

But this is not so. One sees that several other goals are attained simultaneously. If, for instance, the objection is that when two rams butt, or when two wood apples are split, or when two wrestlers fight, there is no difference in causal factors, then we reply that there is no difference in substance here either. But it was earlier said that there is a

difference in approach caused by nature. Therefore, they both experience a similar satisfaction.

जातेरभेदादंपत्योः सदृशं सुखमिष्यते ।
तस्मात्तथोपचर्या स्त्री यथाग्रे प्राप्नुयाद्व्रतिम् ॥ ३० ॥

Because the couple does not belong to different species, they achieve a similar satisfaction. Therefore, a woman should be treated in such a way that she reaches ecstasy first.

सदृशत्वस्य सिद्धत्वात् कालयोगीन्यपि भावतोऽपि कालतः
प्रमाणवदेव नव रतानि ॥ ३१ ॥

Now that the similarity between the partners has been established, the sexual unions related to endurance and temperament also number nine, just like size.

रसो रतिः प्रीतिर्भावो रागो वेगः समाप्तिरिति रतिपर्यायाः ।
संप्रयोगो रतं रहः शयनं मोहनं सुरतपर्यायाः ॥ ३२ ॥

Sensual feeling, sexual ecstasy, pleasure, orgasm, passion, sexual energy, and satisfaction are synonyms of sexual enjoyment. Sexual intercourse, sexual union, copulation, bed sport, and seduction are synonyms for the sexual act.

प्रमाणकालभावजानां संप्रयोगानामेकैकस्य नवविधत्वात्तेषां

व्यतिकरे सुरतसंख्या न शक्यते कर्तुम् । अतिबहुत्वात् ॥ ३३ ॥
तेषु तर्कादुपचारान्प्रयोजयेदिति वात्स्यायनः ॥ ३४ ॥

Since there are nine different combinations of each of the types of intercourse according to size, temperament, and endurance, it is impossible to count the number of sexual acts when they are combined because there are too many of them. Among these, one should apply the practices according to one's judgment, says Vatsyayana.

प्रथमरते चण्डवेगता शीघ्रकालता च पुरुषस्य तद्विपरीतमुत्तरेषु ।
योषितः पुनरेतदेव विपरीतम् । आ धातुक्षयात् ॥ ३५ ॥ प्राक्च
स्त्रीधातुक्षयात्पुरुषधातुक्षय इति प्रायोवादः ॥ ३६ ॥

At the first sexual union the man has fierce energy and is very quick, later it is the other way. With a woman, it is the opposite, however, until the fluids are exhausted. The male fluid is exhausted before the female fluid is exhausted, according to a proverb.

मृदुत्वादुपमृद्यत्वान्निसर्गाच्चैव योषितः ।
प्राप्नुवन्त्याशु ताः प्रीतिमित्याचार्या व्यवस्थिताः ॥ ३७ ॥
एतावदेव युक्तानां व्याख्यातं सांप्रयोगिकम् ।
मन्दानामवबोधार्थं विस्तरोऽतः प्रवक्ष्यते ॥ ३८ ॥

The teachers have established that women quickly achieve gratification because they are tender by nature and susceptible to strong stimulation. This explanation of intercourse

is adequate for the experts. A more detailed account will follow for the benefit of the inexperienced.

The Variations of Love

अभ्यासादभिमानाच्च तथा संप्रत्ययादपि ।
विषयेभ्यश्च तन्त्रज्ञाः प्रीतिमाहुश्चतुर्विधाम् ॥ ३९ ॥

The experts say that there are four kinds of love, which are caused by habit, personal psychology, identification, and sense objects.

शब्दादिभ्यो बहिर्भूता या कर्माभ्यासलक्षणा ।
प्रीतिः साभ्यासिकी ज्ञेया मृगयादिषु कर्मसु ॥ ४० ॥

Love that is expressed in words, etc., and marked by the repetition of certain actions, is known as habitual love, and may include activities such as hunting.

अनभ्यस्तेष्वपि पुरा कर्मस्वविषयात्मिका ।
संकल्पाज्जायते प्रीतिर्या सा स्यादाभिमानिकी ॥ ४१ ॥
प्रकृतेर्या तृतीयस्याः स्त्रियाश्चैवोपरिष्ठके ।
तेषु तेषु च विज्ञेया चुम्बनादिषु कर्मसु ॥ ४२ ॥

Love for activities formerly repeated, which does not have an object, springs from the imagination. This is psychological in nature. It can be recognized in oral sex with

members of the third nature or women, and in various acts such as kissing.

नान्योऽयमिति यत्र स्यादन्यस्मिन्प्रीतिकारणे ।
तन्त्रज्ञैः कथ्यते सापि प्रीतिः संप्रत्ययात्मिका ॥ ४३ ॥

When someone says, “This is the same person,” when love is caused by someone else, the experts say this love is based on identification.

प्रत्यक्षा लोकतः सिद्धा या प्रीतिर्विषयात्मिका ।
प्रधानफलवत्त्वात्सा तदर्थश्चेतरा अपि ॥ ४४ ॥

Love which is visible and well known to the world is based on sense objects. Because it gives the most important fruit, it is the goal of the others, too.

प्रीतीरेताः परामृश्य शास्त्रतः शास्त्रलक्षणाः ।
यो यथा वर्तते भावस्तं तथैव प्रयोजयेत् ॥ २.१.४५ ॥

When one has examined these kinds of love according to this manual with its definitions, one may deal with whatever emotion arises in the relevant manner.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
प्रमाणकालभावेभ्यो रतावस्थापनं प्रीतिविशेषा इति
प्रथमोऽध्यायः ॥

Thus ends the first chapter, Sexual Intercourse with Regard to Size, Endurance and Temperament, and The Variations of Love, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

द्वितीयोऽध्यायः
Chapter Two

Embraces

संप्रयोगाङ्गं चतुःषष्टिरित्याचक्षते । चतुःषष्टिप्रकरणत्वात् ॥
२.२.१ ॥ शास्त्रमेवेदं चतुःषष्टिरित्याचार्यवादः ॥ २ ॥

Some people call this part describing sexual intercourse “the sixty-four” because it consists of sixty-four subjects. According to scholars, this whole manual is called “the sixty-four.”

कलानां चतुःषष्टित्वात्तासां च संप्रयोगाङ्गभूतत्वात्कलासमूहो
वा चतुःषष्टिरिति । ऋचां दशतयीनां च संज्ञितत्वात् । इहापि
तदर्थसंबन्धात् । पञ्चालसंबन्धाच्च बहुचैरेषा पूजार्थं संज्ञा
प्रवर्तिता इत्येके ॥ ३ ॥

Or because there are sixty-four arts, and because these are constituents of sexual intercourse, the aggregate of arts is called “the sixty-four.” Furthermore, since the Rigveda is referred to as the ten-part text, there is a semantic connection to the constituents of intercourse here too, and some claim that Rigvedic experts have

propagated this name as an expression of honor because both texts are connected with Panchala.

आलिङ्गनचुम्बननखच्छेद्यदशनच्छेद्यसंवेशनसीत्कृतपुरुषायि-
तौपरिष्ठाकानामष्टानामष्टधा विकल्पभेदादष्टावष्टकाश्चतुःषष्टिरिति
बाभ्रवीयाः ॥ ४ ॥

Embracing, kissing, tearing with nails and teeth, sexual union, moaning, imitating the sexual role of the man, and oral sex: Because these eight each have eight variations, eight groups of eight make sixty-four, say the followers of Babhravya.

विकल्पवर्णानामष्टानां न्यूनाधिकत्वदर्शनात्
प्रहणविरुतपुरुषोपसृप्तिचित्ररतादीनामन्येषामपि
वर्णानामिह प्रवेशनात्प्रायोवादोऽयम् । यथा सप्तपर्णो वृक्षः
पञ्चवर्णो बलिरिति वात्स्यायनः ॥ ५ ॥

Seeing that the eight categories of variations are either too small or too big, and because other categories of sex such as slapping, screaming, the man's sexual techniques, and unusual sexual acts are also included here, this is simply a figure of speech, like "the seven-leaf tree" or "the five-colored rice offering," says Vatsyayana.

तत्रासमागतयोः प्रीतिलिङ्गद्योतनार्थमालिङ्गनचतुष्टयम् ।
स्पृष्टकं विद्वकमुद्धृष्टकं पीडितकमिति ॥ ६ ॥ सर्वत्र संज्ञार्थेनैव
कर्मातिदेशः ॥ ७ ॥

In this connection, a couple that has not yet been together has four kinds of embraces to indicate their love: touching, stabbing, rubbing, and pressing. In general, the meaning of the term precisely describes the action.

संमुखागतायां प्रयोज्यायामन्यापदेशेन गच्छतो गात्रेण गात्रस्य
स्पर्शनं स्पृष्टकम् ॥ ८ ॥

Touching is when a man approaches a woman he desires on some pretext while she is facing him and touches a limb with a limb.

प्रयोज्यं स्थितमुपविष्टं वा विजने किञ्चिद्गृह्णीती पयोधरेण
विध्येत् । नायकोऽपि तामवपीड्य गृह्णीयादिति विद्धकम् ॥ ९ ॥

She should stab the man she desires with her breast while grasping for something while he stands or sits in a solitary place. The lover should squeeze her and hold her. This is stabbing.

तदुभयमनतिप्रवृत्तसंभाषणयोः ॥ १० ॥

Both of these embraces take place when the two have not been able to talk much.

तमसि जनसंबाधे विजने वाथ शनकैर्गच्छतोर्नातिह्रस्वकाल-
मुद्धर्षणं परस्परस्य गात्राणामुद्धृष्टकम् ॥ ११ ॥

The rubbing embrace is when two people, walking slowly in the dark, in a crowd, or in a solitary place, rub their limbs against each other for more than a moment.

तदेव कुड्यसंदंशेन स्तम्भसंदंशेन वा स्फुटकमवपीडयेदिति
पीडितकम् ॥ १२ ॥

The same embrace is called pressing when one presses firmly with a wall or a pillar as a counterforce.

तदुभयमवगतपरस्पराकारयोः ॥ १३ ॥

Both of these embraces are for two people who have understood each other's underlying intentions.

लतावेष्टितकं वृक्षाधिरूढकं तिलतण्डुलकं क्षीरनीरकमिति चत्वारि
संप्रयोगकाले ॥ १४ ॥

There are four kinds of embraces during sexual intercourse: twining like a vine, climbing the tree, mixing sesame and rice, and mixing milk and water.

लतेव शालमावेष्टयन्ती चुम्बनार्थं मुखमवनमयेत् ।
उद्धृत्य मन्दसीत्कृता तमाश्रिता वा किञ्चिद्रामणीयकं
पश्येत्तल्लतावेष्टितकम् ॥ १५ ॥

While she twines herself around him, like a vine around a sal tree, she should bend his face down in order to kiss

him. Raising it up while moaning gently, or leaning on him, she should look at him lovingly for a while. This is twining like a vine.

चरणेन चरणमाक्रम्य द्वितीयेनोरुदेशमाक्रमन्ती वेष्टयन्ती वा
तत्पृष्ठसक्तैकबाहुद्वितीयेनांसमवनमयन्ती ईषन्मन्दसीत्कृतकूजिता
चुम्बनार्थमेवाधिरोढुमिच्छेदिति वृक्षाधिरूढकम् ॥ १६ ॥

Climbing the tree is when she would like to climb up and kiss him while stepping on one of his feet with one foot and on his thigh with the other, or twining herself around him with one hand on his back while bending his shoulder down with the other, moaning slightly and cooing gently.

तदुभयं स्थितकर्म ॥ १७ ॥

Both these actions are performed standing.

शयनगतावेवोरुव्यत्यासं भुजव्यत्यासं च ससंघर्षमिव घनं संस्वजेते
तत्तिलतण्डुलकम् ॥ १८ ॥

When they are in bed and holding each other tightly, while entangling their thighs and arms as if wrestling, that is called mixing sesame and rice.

रागान्धावनपेक्षितात्ययौ परस्परमनुविशत इवोत्सङ्गतायाम-
भिमुखोपविष्टायां शयने वेति क्षीरजलकम् ॥ १९ ॥



Twining Like a Vine

This illustration is too explicit for unrestricted distribution.

Climbing the Tree

Blinded by passion, paying no attention to pain, they seem to enter each other while she is on his lap or sitting facing him in bed. This is called mixing milk and water.

तदुभयं रागकाले ॥ २० ॥

Both of these embraces happen in a moment of passion.

इत्युपगूहनयोगा बाभ्रवीयाः ॥ २१ ॥ सुवर्णनाभस्य
त्वधिकमेकाङ्गोपगूहनचतुष्टयम् ॥ २२ ॥

These are the kinds of close embrace according to the followers of Babhravya. But Suvarnanabha adds a quartet of close embraces, each of a single part of the body.

तत्रोरुसंदंशेनैकमूरुमूरुद्वयं वा सर्वप्राणं पीडयेदित्यूरूपगूहनम् ॥ २३ ॥

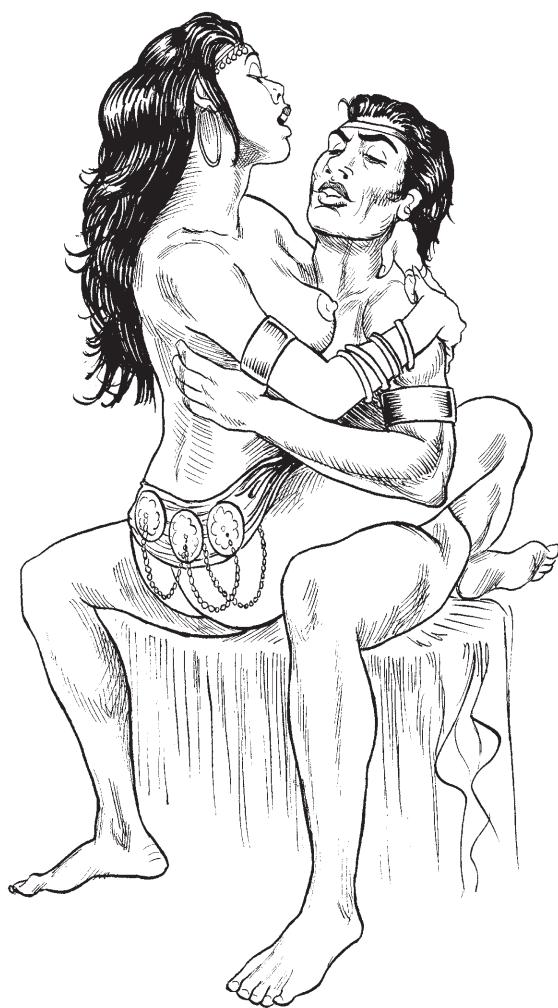
Among these, one may squeeze one thigh or both thighs as hard as possible, using one's own thighs as a clamp. This is the close embrace of the thigh.

जघनेन जघनमवपीड्य प्रकीर्यमाणकेशहस्ता नखदशनप्रहणन-
चुम्बनप्रयोजनाय तदुपरि लङ्घ्येत्तज्जघनोपगूहनम् ॥ २४ ॥

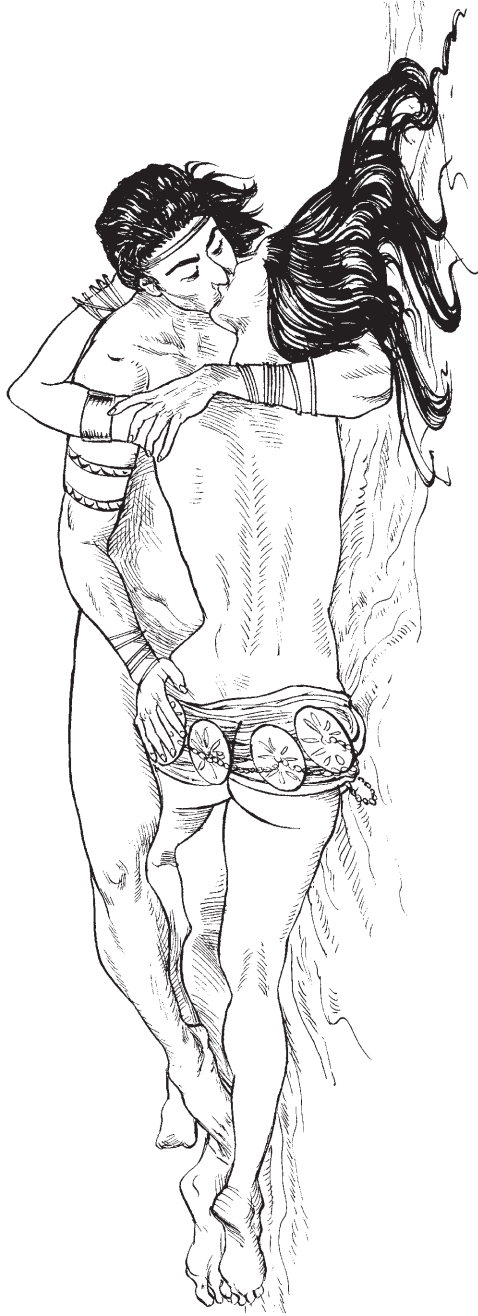
Squeezing his sexual parts with her sexual parts, with her hair flying loose, the woman should sit across him in order to scratch, bite, beat, and kiss him. This is the close embrace with the sexual parts.



Mixing Sesame and Rice



Mixing Milk and Water



Close Embrace of the Thigh

स्तनाभ्यामुरः प्रविश्य तत्रैव भारमारोपयेदिति स्तनालिङ्गनम् ॥ २५ ॥

Pressing her breasts against his chest, she should transfer their weight to let them rest there. This is the breast embrace.

मुखे मुखमासज्याक्षिणी अक्ष्णोर्ललाटेन
ललाटमाहन्यात्साललाटिका ॥ २६ ॥

Pressing the mouth against the mouth, the eyes against the eyes, she or he should strike the forehead against the forehead. This is the embrace of the forehead ornament.

संवाहनमप्युपगूहनप्रकारमित्येके मन्यन्ते । संस्पर्शत्वात् ॥ २७ ॥
पृथक्कालत्वाद्विन्नप्रयोजनत्वादसाधारणत्वान्नेति वात्स्यायनः ॥ २८ ॥

Some think that massage is also a kind of close embrace, because of the mutual contact. Not so, says Vatsyayana, because it has a time of its own, a different purpose, and is not shared in the same way.

पृच्छतां शृण्वतां वापि तथा कथयतामपि ।
उपगूहविधिं कृत्स्नं रिरंसा जायते नृणाम् ॥ २९ ॥

When men ask about, hear about, or even talk about all the ways of embracing, they begin to desire the joys of sex.

येऽपि ह्यशास्त्रिताः केचित्संयोगा रागवर्धनाः ।
आदरेणैव तेऽप्यत्र प्रयोज्याः सांप्रयोगिकाः ॥ ३० ॥



Close Embrace with the Sexual Parts



Breast Embrace

This illustration is too explicit for unrestricted distribution.

Embrace of the Forehead Ornament

But even those embraces that have no basis in the handbooks, yet increase passion, can be used during sexual intercourse, but with care.

शास्त्राणां विषयस्तावद्यावन्मन्दरसा नराः ।
रतिचक्रे प्रवृत्ते तु नैव शास्त्रं न च क्रमः ॥ २.२.३१ ॥

The topics of the manuals only apply when men's desire is weak. But when the wheel of sexual ecstasy has begun to roll, there is indeed no handbook—and no order.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
आलिङ्गनविचारा द्वितीयोऽध्यायः ॥

Thus ends the second chapter, Embraces, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

तृतीयोऽध्ययः
Chapter Three

Ways of Kissing

चुम्बननखदशनच्छेद्यानां न पौर्वापर्यमस्ति । रागयोगात्प्राक्संयो-
गादेषां प्राधान्येन प्रयोगः । प्रहणसीत्कृतयोश्च संप्रयोगे ॥ २.३.१ ॥
सर्वं सर्वत्र । रागस्यानपेक्षितत्वात् । इति वात्स्यायनः ॥ २ ॥

Kissing, scratching, and biting have no fixed order, because they come with passion. They are mostly used before intercourse; slapping and moaning are used during intercourse. All of them can be used anytime because passion acts without premeditation, according to Vatsyayana.

तानि प्रथमरते नातिव्यक्तानि विश्रब्धिकायां विकल्पेन च
प्रयुञ्जीत । तथाभूतत्वाद्वागस्य । ततः परमतित्वरया
विशेषवत्समुच्चयेन रागसंधुक्षणार्थम् ॥ ३ ॥

These should not be too obtrusive at the beginning of intercourse. They are optional if the woman is inexperienced, because this is the nature of passion. After that, they should be used quickly with many variations in order to enflame passion.

ललाटालककपोलनयनवक्षःस्तनोष्ठान्तर्मुखेषु चुम्बनम् ॥ ४ ॥
ऊरुसंधिबाहुनाभिमूलयोर्लाटानाम् ॥ ५ ॥ रागवशाद्देशप्रवृत्तेश्च
सन्ति तानि तानि स्थानानि न तु सर्वजनप्रयोज्यानीति
वात्स्यायनः ॥ ६ ॥

Kissing is done on the forehead, the hair, the cheek, the chest, the breasts, the lips, and inside the mouth. The Latas also kiss the crotch, the armpits, and the Mound of Venus. Due to the force of passion and local practices there are various places to kiss, but they do not apply to all people, according to Vatsyayana.

तद्यथा निमित्तिकं स्फुरितकं घट्टितकमिति त्रीणि
कन्याचुम्बनानि ॥ ७ ॥

For instance, a young woman has three kinds of kisses: the measured, the throbbing, and the brushing.

बलात्कारेण नियुक्ता मुखमाधत्ते न तु विचेष्टत इति
निमित्तकम् ॥ ८ ॥

When she is forcibly made to offer her mouth, but does not move it, that is the measured kiss.

वदने प्रवेशितं चौष्टं मनागपत्रपावग्रहीतुमिच्छन्ती स्पन्दयति
स्वमोष्टं नोत्तरमुत्सहत इति स्फुरितकम् ॥ ९ ॥

When she, slightly bashful, wants to grasp his lip which is inserted into her mouth, and she twitches her lower lip,

but is unable to twitch the upper, that is called the throbbing kiss.

ईषत्परिगृह्य विनिमीलितनयना करेण च तस्य नयने
अवच्छादयन्ती जिह्वाग्रेण घट्टयतीति घट्टितकम् ॥ १० ॥

When she seizes his lip gently with her eyes shut and, covering his eyes with her hand, brushes it with the tip of her tongue, it is called the brushing kiss.

समं तिर्यगुद्भ्रान्तमवपीडितकमिति चतुर्विधमपरे ॥ ११ ॥
अङ्गुलिसंपुटेन पिण्डीकृत्य निर्दशनमोष्ठपुटेनावपीडयेदित्यव-
पीडितकं पञ्चममपि करणम् ॥ १२ ॥

Others group kisses into four categories: the equal, the crosswise, the roaming, and the pressing. When one forms a circle with the thumb and fingers and presses down with rounded lips without using the teeth, that is another pressing kiss, a fifth way of kissing.

द्यूतं चात्र प्रवर्तयेत् ॥ १३ ॥ पूर्वमधरसंपादनेन जितमिदं
स्यात् ॥ १४ ॥ तत्र जिता सार्धरुदितं करं विधुनयात्प्रणुदेद्देशेत्
परिवर्तयेद्वलादाहता विवदेत्पुनरप्यस्तु पण इति ब्रूयात् । तत्रापि
जिता द्विगुणमायस्येत् ॥ १५ ॥ विश्रब्धस्य प्रमत्तस्य वाधरमवगृह्य
दशनान्तर्गतमनिर्गमं कृत्वा हसेदुत्क्रोशेत्तर्जयेद्वल्गेदाह्वयेत्
प्रनर्तितभ्रूणा च विचलनयनेन मुखेन विहसन्ती तानि तानि च
ब्रूयात् । इति चुम्बनद्यूतकलहः ॥ १६ ॥

Here one may also play a game. Victory goes to the one who first captures the lower lip of the other. If the woman loses, she may wave her hand, half crying, push him away, bite, turn herself away, and being forcibly drawn back, protest and say, “Let’s have another wager!” If she loses again, she may exert herself twice as much. When he is confident or careless, she may seize his lower lip, hold it between her teeth to prevent escape, then laugh, shout, scold, dance around, mock him while raising her brows, and with a smile on her lips and rolling eyes, say all sorts of things to him. This is the kissing-quarrel game.

एतेन नखदशनच्छेद्यप्रहणनद्यूतकलहा व्याख्याताः ॥ १७ ॥
चण्डवेगयोरेव त्वेषां प्रयोगः । तत्सात्म्यात् ॥ १८ ॥

This also explains the quarrel games with nails, teeth, scratching, and slapping. Lovers with fierce sexual energies initiate these because they share the same nature.

तस्यां चुम्बन्त्यामयमप्युत्तरं गृहीयात् । इत्युत्तरचुम्बितम् ॥ १९ ॥

While she is kissing, he should seize the upper lip. This is called kissing the upper lip.

ओष्ठसंदंशेनावगृह्यौष्ठद्वयमपि चुम्बेत । इति संपुटकं स्त्रियाः पुंसो
वाजातव्यञ्जनस्य ॥ २० ॥

One may also kiss using one's own lips as a pincer to seize both lips of the other. This is the enveloping kiss of a woman or man with no signs of sexual maturity.

तस्मिन्नितरोऽपि जिह्वास्या दशनान्घट्टयेत्तालु जिह्वां
चेति जिह्वायुद्धम् ॥ २१ ॥ एतेन बलाद्वदनरदनग्रहणं दानं च
व्याख्यातम् ॥ २२ ॥

Here, the man may also rub her teeth, palate, and tongue with his tongue. This is called the battle of the tongues. The forcible seizing and offering of mouth and teeth is also explained by this.

समं पीडितमञ्चितं मृदु शेषाङ्गेषु चुम्बनं स्थानविशेषयोगात् ।
इति चुम्बनविशेषाः ॥ २३ ॥

The equal, the squeezed, the curved, and the gentle kiss may be applied to the other parts of the body, according to their particular place of use. These are the different kinds of kisses.

सुप्तस्य मुखमवलोकयन्त्या स्वाभिप्रायेण चुम्बनं रागदीपनम् ॥ २४ ॥
प्रमत्तस्य विवदमानस्य वान्यतोऽभिमुखस्य सुप्ताभिमुखस्य वा
निद्राव्याघातार्थं चलितकम् ॥ २५ ॥

When she sees the mouth of her sleeping man, she may, for her own satisfaction, kiss him to enflame his passion. When she kisses him while he is inattentive, quarreling,

looking elsewhere, or sleepy so as to disturb his sleep, that kiss is called the stirring kiss.

चिररात्रावागतस्य शयनसुप्तायाः स्वाभिप्रायचुम्बनं
प्रातिबोधिकम् ॥ २६ ॥ सापि तु भावजिज्ञासार्थिनी
नायकस्यागमनकालं संलक्ष्य व्याजेन सुप्ता स्यात् ॥ २७ ॥

When the lover comes back late at night and, for his own satisfaction, kisses her sleeping on the bed, that kiss is called the awakening kiss. But she may pretend to continue sleeping because she wants to discover her lover's mood, having noticed what time he arrived.

आदर्शे कुड्ये सलिले वा प्रयोज्यायाश्छायाचुम्बनमाकार-
प्रदर्शनार्थमेव कार्यम् ॥ २८ ॥

One may kiss the reflection of the woman one fancies in a mirror, on a wall, or in water to show one's underlying intention.

बालस्य चित्रकर्मणः प्रतिमायाश्च चुम्बनं
संक्रान्तकमालिङ्गनं च ॥ २९ ॥

Kissing a boy, a painting, or a statue is called the transferred kiss, and the same applies to an embrace.

तथा निशि प्रेक्षणके स्वजनसमाजे वा समीपे गतस्य प्रयोज्याया
हस्ताङ्गुलिचुम्बनं संविष्टस्य वा पादाङ्गुलिचुम्बनम् ॥ ३० ॥



Kissing Her Reflection

This also applies when the lover comes close to a woman he desires at night, at a spectacle, or at a meeting of relatives, and kisses her finger, or when he sits next to her and kisses her toes.

संवाहिकायास्तु नायकमाकारयन्त्या निद्रावशादकामाया इव
तस्योर्वोर्वदनस्य निधानमूरुचुम्बनं चेत्याभियोगिकानि ॥ ३१ ॥

But when a massage girl, enticing a lover, rests her face on his thighs as if she were reluctant because she is sleepy, and then kisses them, this counts as one of the inviting kisses.

भवति चात्र श्लोकः

And there is a verse about this.

कृते प्रतिकृतं कुर्यात्ताडिते प्रतिताडितम् ।
करणेन च तेनैव चुम्बिते प्रतिचुम्बितम् ॥ २.३.३२ ॥

For every action there should be a counteraction, for every blow a counterblow, and by the same logic, for every kiss a counterkiss.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
चुम्बनविकल्पास्तृतीयोऽध्यायः ॥

Thus ends the third chapter, Ways of Kissing, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

चतुर्थोऽध्यायः
Chapter Four

Forms of Scratching

रागवृद्धौ संघर्षात्मिकं नखविलेखनम् ॥ २.४.१ ॥

Scratching with the fingernails happens when passion increases. It is characterized by scraping.

तस्य प्रथमसमागमे प्रवासप्रत्यागमने प्रवासगमने क्रुद्धप्रसन्नायां
मत्तायां च प्रयोगः । न नित्यमचण्डवेगयोः ॥ २ ॥ तथा
दशनच्छेद्यस्य सात्म्यवशाद्वा ॥ ३ ॥

It is used at the first sexual union, when returning from a journey, when departing on a journey, when mollifying an angry woman, and with a woman who is drunk. People without fierce sexual energies should not do it all the time. The same applies to biting, because it is of the same nature.

तदाच्छुरितकमर्धचन्द्रो मण्डलं रेखा व्याघ्रनखं मयूरपदकं
शशप्लुतकमुत्पलपत्रकमिति रूपतोऽष्टविकल्पम् ॥ ४ ॥

Nail scratching has eight varieties based on shape: discus, half-moon, circle, line, tiger's claw, peacock's foot, hare's leap, and lotus leaf.

कक्षौ स्तनौ गलः पृष्ठं जघनमूरू च स्थानानि ॥ ५ ॥ प्रवृत्त-
रतिचक्राणां न स्थानमस्थानं वा विद्यत इति सुवर्णनाभः ॥ ६ ॥

The places to put them are the armpits, breasts, throat, back, genital region, and thighs. For those for whom the wheel of sexual ecstasy has started to turn, there is no such thing as a right or wrong place, according to Suvarnanabha.

तत्र सव्यहस्तानि प्रत्यग्रशिखराणि द्वित्रिशिखराणि
चण्डवेगयोर्नखानि स्युः ॥ ७ ॥

A couple with fierce sexual energy may have the nails on the left hand freshly sharpened into two or three points.

अनुगतराजि सममुज्ज्वलममलिनमविपाटितं विवर्धिष्णु मृदु
स्निग्धदर्शनमिति नखगुणाः ॥ ८ ॥ दीर्घाणि हस्तशोभीन्यालोके च
योषितां चित्तग्राहीणि गौडाणां नखानि स्युः ॥ ९ ॥ ह्रस्वानि
कर्मसहिष्णूनि विकल्पयोजनासु च स्वेच्छापातीनि दाक्षिणत्यानाम्
॥ १० ॥ मध्यमान्युभयभाज्जि महाराष्ट्रकाणामिति ॥ ११ ॥

Excellent nails are streaked, even, clear, clean, unbroken, well grown, soft, and lustrous. For the Gaudas, nails should be long and make the hands look beautiful,

catching the attention of women when they look at them. For the people in the South, nails should be short, able to endure work, and suitable to form any kind of shape. For the people of Maharashtra, nails are of medium size, enjoying the advantages of both.

तैः सुनियमितैर्हनुदेशे स्तनयोरधरे वा लघुकरणमनुद्धतलेखं
स्पर्शमात्रजननाद्रोमाञ्चकरमन्ते संनिपातवर्धमानशब्द-
माच्छुरितकम् ॥ १२ ॥ प्रयोज्यायां च तस्याङ्गसंवाहने शिरसः
कण्डूयने पिटकभेदने व्याकुलीकरणे भीषणेन प्रयोगः ॥ १३ ॥

The discus is characterized by a light movement with the nails pressed together in the area of the cheek, the breasts, or the lower lip without leaving a mark, by which the mere touch at the end creates gooseflesh accompanied by a sound produced when the nails strike each other. It is used when a man massages the limbs of the woman he desires, rubs her head, pops her pimples, or gives her a jolt to scare her.

ग्रीवायां स्तनपृष्ठे च वक्रो नखपदनिवेशोऽर्धचन्द्रः ॥ १४ ॥

The half-moon is a curved impression of the nail on the neck or the upper part of the breast.

तावेव द्वौ परस्पराभिमुखौ मण्डलम् ॥ १५ ॥
नाभिमूलककुन्दरवक्षणेषु तस्य प्रयोगः ॥ १६ ॥

Two of these pointing towards each other make the circle.
It is used on the Mound of Venus, in the hollows of the
loins, and in the groin.

सर्वस्थानेषु नातिदीर्घा लेखा ॥ १७ ॥

The line, not too long, can be put anywhere.

सैव वक्रा व्याघ्रनखकमास्तनमुखम् ॥ १८ ॥

When this is curved, it is called the tiger's claw.
It reaches the nipple.

पञ्चभिरभिमुखैर्लेखा चूचुकाभिमुखी मयूरपदकम् ॥ १९ ॥

Lines made with five fingers facing inward and towards
the nipple is called the peacock's foot.

तत्संप्रयोगश्लाघायाः स्तनचूचुके संनिकृष्टानि पञ्चनखपदानि
शशप्लुतकम् ॥ २० ॥

When there are contiguous marks of five nails near the
nipple of a woman praised for her lovemaking, it is called
the hare's leap.

स्तनपृष्ठे मेखलापथे चोत्पलपत्राकृतीत्युत्पलपत्रकम् ॥ २१ ॥

A mark put on the upper part of the breast or on the waist
in the shape of a lotus leaf is called the lotus leaf.

ऊर्वोः स्तनपृष्ठे च प्रवासं गच्छतः स्मारणीयकं संहताश्चतस्रस्तिस्त्रो
वा लेखाः । इति नखकर्माणि ॥ २२ ॥

A man leaving on a journey should leave three or four
contiguous lines on her thighs and the upper part of the
breast to remember him by.

Such are the uses of the nails.

आकृतिविकारयुक्तानि चान्यान्यपि कुर्वीत ॥ २३ ॥
विकल्पानामनन्तत्वादानन्त्याच्च कौशलविधेरभ्यासस्य च
सर्वगामित्वाद्रागात्मकत्वाच्छेद्यस्य प्रकारान्
कोऽभिसमीक्षितुमर्हतीत्याचार्याः ॥ २४ ॥

One may also make other scratches with various kinds
of shapes. Because the variations are endless and skills
infinite, because practice can be had anywhere and
scratching has passion at its core, who can keep track of
the various ways, ask the teachers.

भवति हि रागेऽपि चित्रापेक्षा । वैचित्र्याच्च परस्परं रागो
जनयितव्यः । वैचक्षण्ययुक्ताश्च गणिकास्तत्कामिनश्च परस्परं
प्रार्थनीया भवन्ति । धनुर्वेदादिष्वपि हि शस्त्रकर्मशास्त्रेषु
वैचित्र्यमेवापेक्ष्यते किं पुनरिहेति वात्स्यायनः ॥ २५ ॥

Even in passion one seeks diversity, and mutual passion
must be generated through variety. Furthermore, pro-
ficient courtesans and their lovers are desirable to each
other. For even in manuals on the martial arts, such as

the science of archery, variety is required. “Why shouldn’t this be the case here?” asks Vatsyayana.

न तु परपरिगृहीतास्वेवं कुर्यात् । प्रच्छन्नेषु प्रदेशेषु
तासामनुस्मरणार्थं रागवर्धनाच्च विशेषान्दशयित् ॥ २६ ॥

But one should not do this to married women. One should put special marks in their secret places to make them remember and to increase their passion.

नखक्षतानि पश्यन्त्या गूढस्थानेषु योषितः ।
चिरोत्सृष्टाप्यभिनवा प्रीतिर्भवति पेशला ॥ २७ ॥
चिरोत्सृष्टेषु रागेषु प्रीतिर्गच्छेत्पराभवम् ।
रागायतनसंस्मरि यदि न स्यान्नखक्षतम् ॥ २८ ॥

The love of a woman who sees nail scratches in her secret places becomes new and tender, even if it was abandoned long ago. When passions are long gone, love might wane if there are no scratches to remind her of the place of passion.

पश्यतो युवतिं दूरान्नखोच्छिष्टपयोधराम् ।
बहुमानः परस्यापि रागयोगश्च जायते ॥ २९ ॥
पुरुषश्च प्रदेशेषु नखचिह्नैर्विचिह्नितः ।
चित्तं स्थिरमपि प्रायश्चलयत्येव योषितः ॥ ३० ॥

When a man sees a young woman from afar whose breasts have been torn by nails, he feels great respect and passion,

even if he is a stranger. And a man who is marked by nails in various places is likely to disturb the mind of a woman, however steady it may be.

नान्यत्पटुतरं किञ्चिदस्ति रागविवर्धनम् ।
नखदन्तसमुत्थानां कर्मणां गतयो यथा ॥ २.४.३१ ॥

There is no better way of increasing passion than the art of leaving nail and tooth marks.

इति श्रीवात्स्यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेऽधिकरणे
नखरदनजातयश्चतुर्थोऽध्यायः ॥

Thus ends the fourth chapter, Forms of Scratching, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

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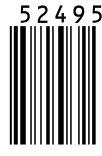
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